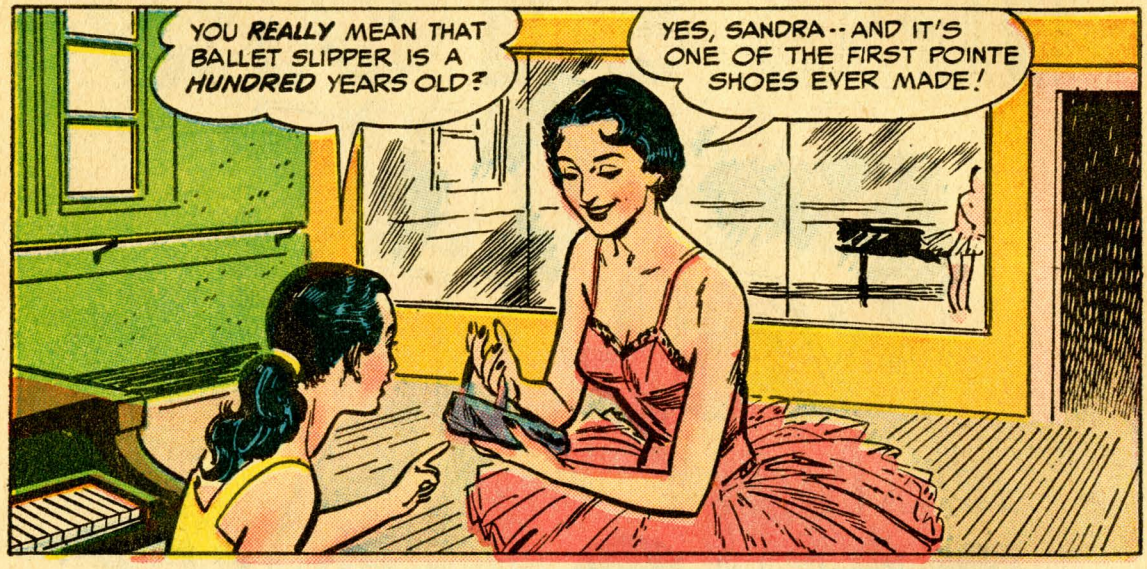
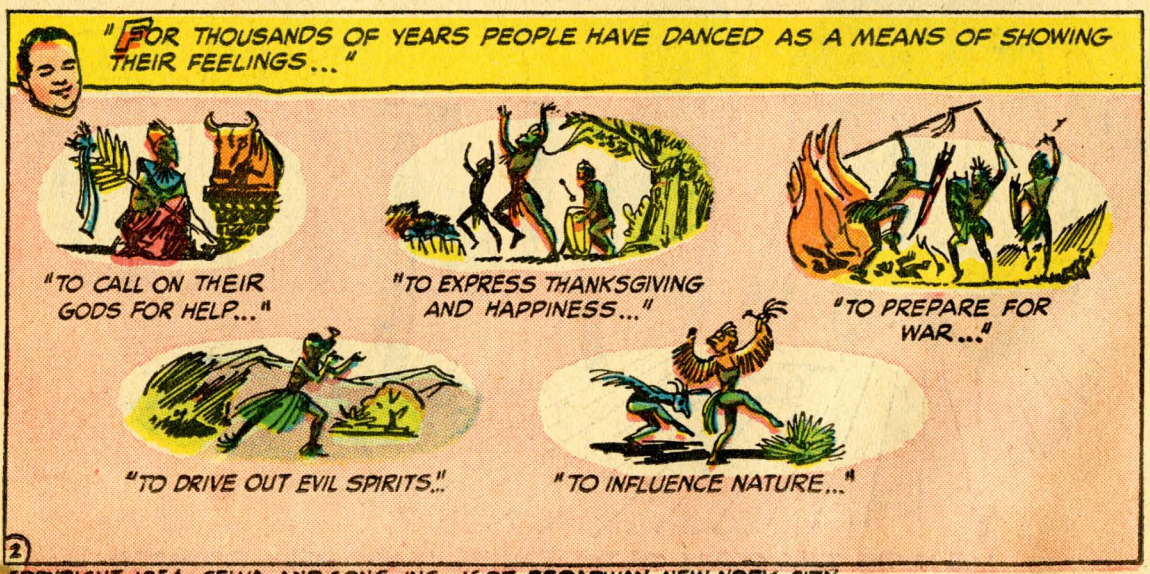
THE STORY OF THE BALLET

THIS IS THE TRUE STORY OF THE BALLET. IT HAS BEEN PREPARED UNDER THE GUIDANCE OF LEADING DANCE AUTHORITIES AND ALL DATES, FACTS, COSTUMES AND REFERENCES ARE AUTHENTIC.





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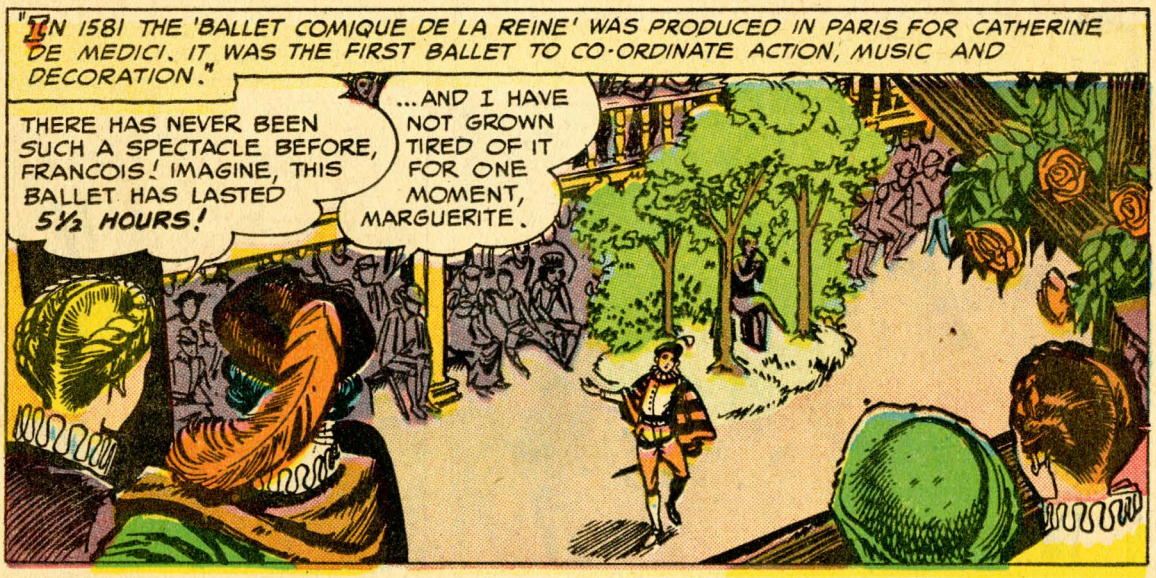
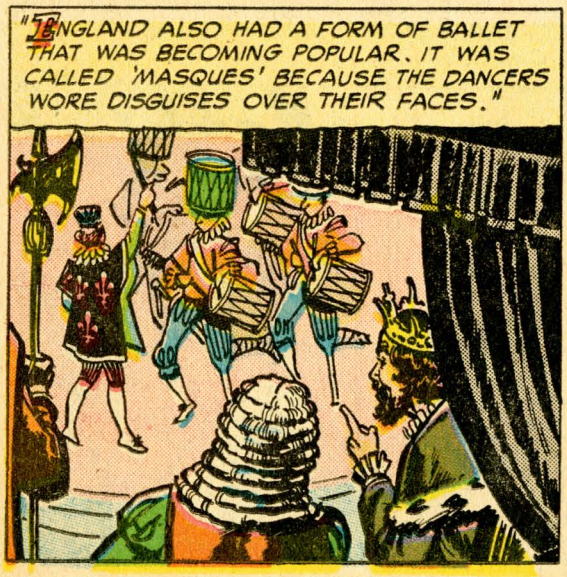
BUT WHERE AND WHEN DID BALLET START?
IN ITALY, SANDRA, WAY BACK IN THE 15TH CENTURY-- BUT ACTUALLY, BALLET THEN WAS MUCH DIFFERENT THAN IT IS NOW.

IT STARTED WITH LITTLE SHOWS OF SINGING AND DANCING USUALLY GIVEN AT A BANQUET. GRADUALLY, IT BECAME MORE ELABORATE AND THE FAME OF "BALLET" SPREAD THROUGHOUT EUROPE.


"IN 1581 THE 'BALLET COMIQUE DE LA REINE' WAS PRODUCED IN PARIS FOR CATHERINE DE MEDICI. IT WAS THE FIRST BALLET TO CO-ORDINATE ACTION, MUSIC AND DECORATION."
THERE HAS NEVER BEEN SUCH A SPECTACLE BEFORE, FRANCOIS! IMAGINE, THIS BALLET HAS LASTED 5½ HOURS!
...AND I HAVE NOT GROWN TIRED OF IT FOR ONE MOMENT, MARGUERITE.


"ENGLAND ALSO HAD A FORM OF BALLET THAT WAS BECOMING POPULAR. IT WAS CALLED 'MASQUES' BECAUSE THE DANCERS WORE DISGUISES OVER THEIR FACES."

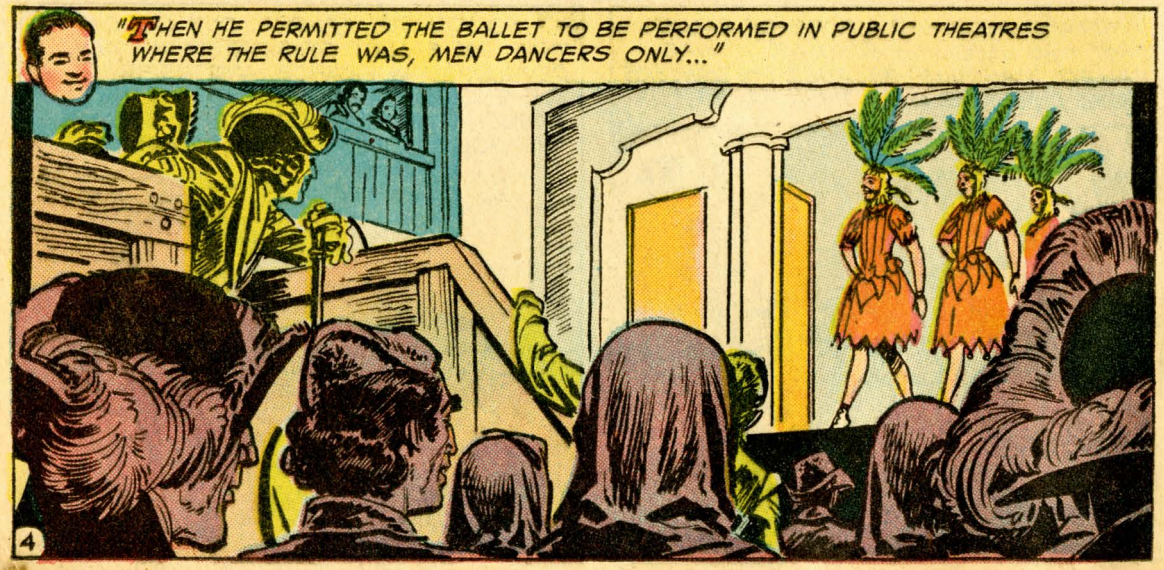
SO YOU SEE, SANDRA, ONE CAN SAY THAT THE BALLET ORIGINATED IN ITALY, DEVELOPED IN FRANCE, AND INSPIRED THE ENGLISH "MASQUES". IT WAS THE FRENCH BALLET, HOWEVER, THAT BECAME THE FOUNDATION OF OUR CLASSICAL BALLET OF TODAY.

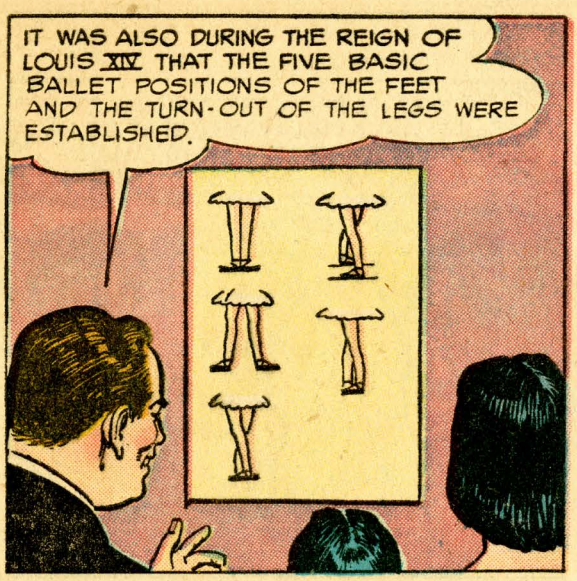
HENRY IV, LOUIS XIII, AND LOUIS XIV WERE ALL LOVERS OF THE BALLET AND PERFORMED VARIOUS CHARACTERS IN THEM.

"THE DANCES WERE PERFORMED BY NOBLEMEN AND THEIR LADIES--EXCEPT WHEN THE KING JOINED THE FESTIVITIES."
HOW I WOULD LOVE TO DANCE TONIGHT.
IT IS IMPOSSIBLE! WHEN THE KING DANCES, NO WOMAN MAY TAKE PART.

"BALLET MADE GREAT STRIDES WHEN LOUIS XIV BECAME KING. FIRST, HE CALLED ON THE GREATEST TALENT IN HIS KINGDOM."
BEAUCHAMP AND PÉCOURT WILL ARRANGE THE DANCES!
LULLY, THE MUSIC!
...AND MOLIÈRE WILL WRITE MANY COMEDY—BALLETS FOR YOU, SIRE!
VOILA! BRING THEM ALL TO ME!

"NEXT, IN 1661, HE ESTABLISHED THE ACADÉMIE ROYALE DE DANSE."

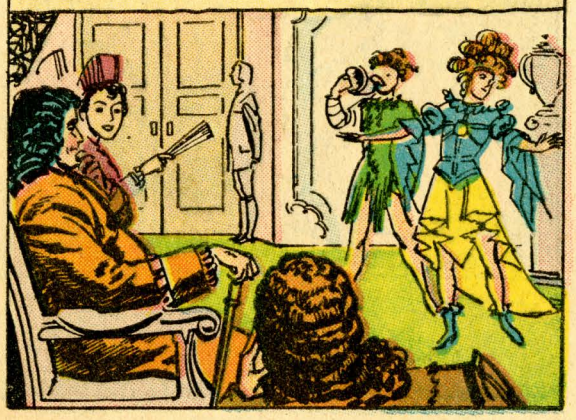

"THEN HE PERMITTED THE BALLET TO BE PERFORMED IN PUBLIC THEATRES WHERE THE RULE WAS, MEN DANCERS ONLY..."


IT WAS ALSO DURING THE REIGN OF LOUIS XIV THAT THE FIVE BASIC BALLET POSITIONS OF THE FEET AND THE TURN-OUT OF THE LEGS WERE ESTABLISHED.

YOU MEAN LIKE THIS?
THAT'S RIGHT—AND HERE ARE THE REASONS WHY...

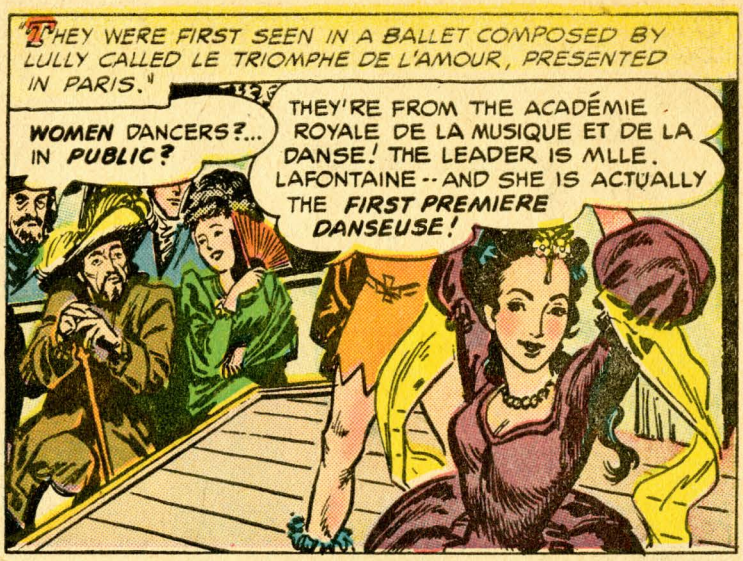
"ONE WAS THE FASHIONABLE BUCKET BOOTS THE CAVALIERS WORE, WHICH FORCED THEM TO WALK IN A TURNED-OUT MANNER. IN THOSE DAYS, MEN SET THE STYLES."

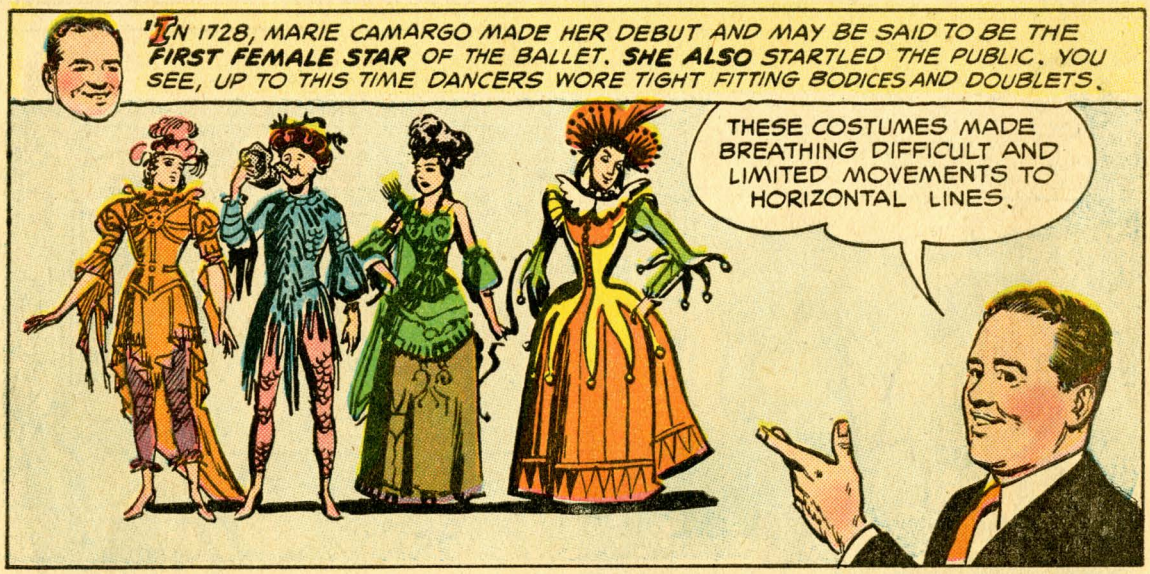
"ANOTHER REASON WAS THAT TURN-OUT GAVE THE DANCERS BETTER BALANCE."
CLUMSY FOOL! YOU MUST TURN OUT IF YOU WANT TO GAIN GOOD CONTROL OF YOUR FOOTWORK!


"THE THIRD REASON WAS COURT ETIQUETTE. WHEN LOUIS XIV HIMSELF NO LONGER DANCED, HE INSISTED THAT THE DANCERS ALWAYS FACE HIM. TURN-OUT MADE THIS EASIER AND SHOWED THEIR BEST LINES."

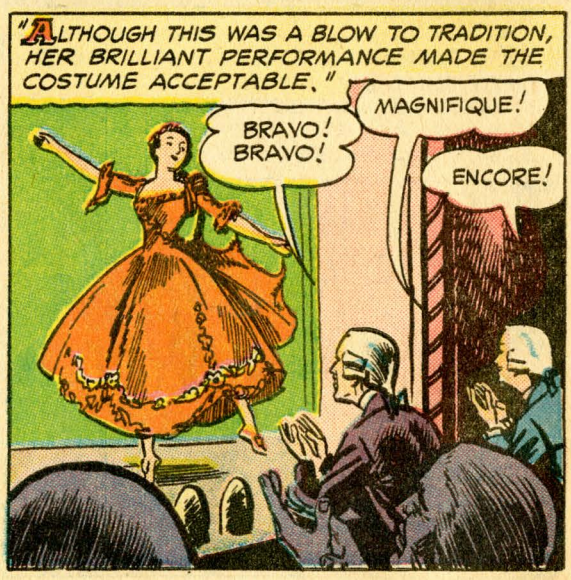
IS IT BECAUSE OF LOUIS XIV THAT ALL THE STEPS AND THE MOVEMENTS HAVE FRENCH NAMES?
EXACTLY! JETÉ, ASSEMBLÉ, SISSONE, BOURRÉE -- YOU'LL HEAR THOSE SAME WORDS IN DANCE CLASSES ALL OVER THE WORLD. BALLET AND THE LANGUAGE OF BALLET ARE INTERNATIONAL.

IN 1681, BALLERINAS STARTED MAKING THEIR APPEARANCE IN PUBLIC.


"THEY WERE FIRST SEEN IN A BALLET COMPOSED BY LULLY CALLED LE TRIOMPHE DE L'AMOUR, PRESENTED IN PARIS."
WOMEN DANCERS?... IN PUBLIC?
THEY'RE FROM THE ACADÉMIE ROYALE DE LA MUSIQUE ET DE LA DANSE! THE LEADER IS MLLE. LAFONTAINE -- AND SHE IS ACTUALLY THE FIRST PREMIERE DANSEUSE!


"IN 1728, MARIE CAMARGO MADE HER DEBUT AND MAY BE SAID TO BE THE FIRST FEMALE STAR OF THE BALLET. SHE ALSO STARTLED THE PUBLIC. YOU SEE, UP TO THIS TIME DANCERS WORE TIGHT FITTING BODICES AND DOUBLETS.
THESE COSTUMES MADE BREATHING DIFFICULT AND LIMITED MOVEMENTS TO HORIZONTAL LINES.

"CAMARGO DID NOT FIND THESE COSTUMES SUITABLE AND DECIDED TO CHANGE THEM."
SHOES WITHOUT HEELS?... A SHORTER BILLOWY SKIRT?... BUT MAMSELLE, IT'S UNHEARD OF!!!
IF I AM TO INTRODUCE THE ENTRECHAT QUATRE TONIGHT, I MUST HAVE THE FREEDOM OF THIS COSTUME!


"ALTHOUGH THIS WAS A BLOW TO TRADITION, HER BRILLIANT PERFORMANCE MADE THE COSTUME ACCEPTABLE."
BRAVO! BRAVO!
MAGNIFIQUE!
ENCORE!

"OTHER DANCERS WHO MADE CHANGES IN BALLET COSTUMES WERE..."

"MARIE SALLÉ"

"LOUISE LANY"

"MARIE LYONNOIS"

"THE CHOREOGRAPHER, JEAN GEORGES NOVERRE, MADE THE GREATEST CHANGES OF ALL IN COSTUME..."

I TELL YOU, HENRI, IT'S HIGH TIME WE DID AWAY WITH HIDEOUS MASKS, CLUMSY PANNIERS AND INCONVENIENT HIP PADS!

"... AND IN THE DANCE ITSELF."

AS MAÎTRE DE BALLET TO THE DUKE OF WURTEMBURG, MORE THAN EVER BEFORE I AM GOING TO DESIGN DANCES TO EXPRESS A THEME! THERE WILL BE NO SINGING OR SPEAKING IN MY BALLET-- JUST DANCING!

NOVERRE'S FIGHT TO ABOLISH THE MASK WAS HELPED BY AN INCIDENT THAT OCCURRED AT A PERFORMANCE OF THE OPERA, "CASTOR ET POLLUX," IN 1772.

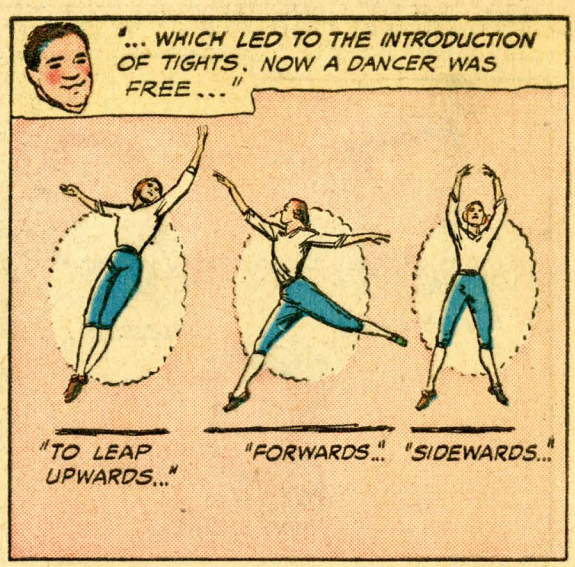
"THE DANCER WHO GENERALLY PLAYED THE ROLE OF APOLLO IN THE CUSTOMARY WIG AND MASK WAS UNABLE TO GO ON."

MONSIEUR GARDEL, YOU MUST TAKE THE PART OF APOLLO IN TONIGHT'S PERFORMANCE.

ONLY IF I AM PERMITTED ***TO DISCARD THE WIG AND MASK!***

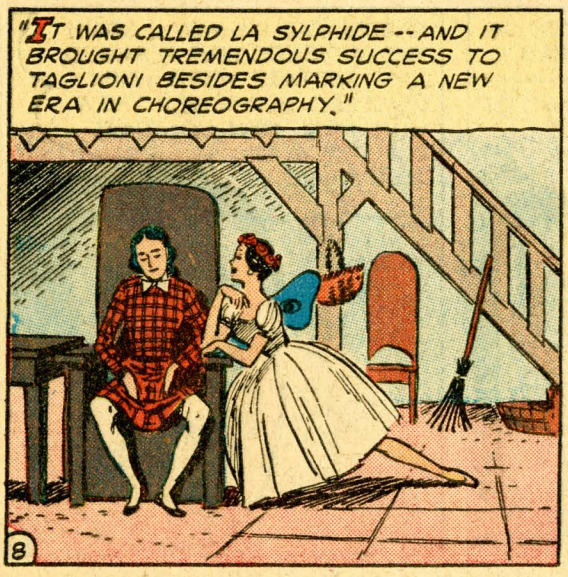
GARDEL HAD HIS WAY... AGAIN THE AUDIENCE WAS PLEASED, JUST AS THEY WERE WHEN CAMARGO SURPRISED THEM WITH HER NEW COSTUME-- AND THE MASK DISAPPEARED.

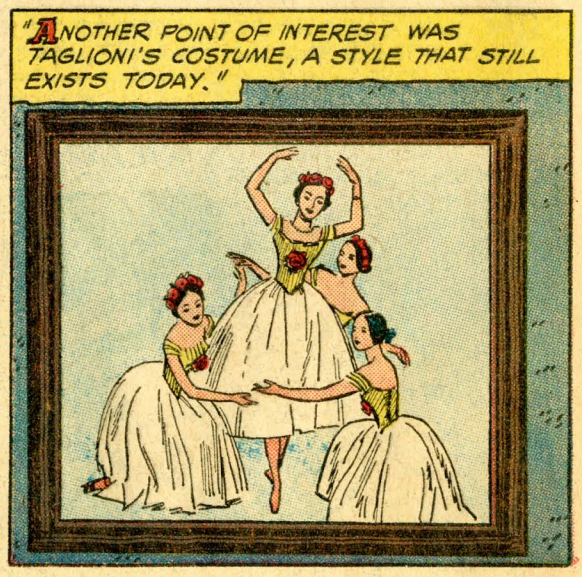
MORE AND MORE CHANGES IN COSTUME APPEARED AS EUROPE APPROACHED THE TIME OF THE FRENCH REVOLUTION. DRESS WAS MODELLED ON THE STYLE OF THE CLASSIC TUNICS AND TOGAS OF ANCIENT GREECE AND ROME. THE PUBLIC, HOWEVER, CONSIDERED THESE TOO REVEALING.


"... WHICH LED TO THE INTRODUCTION OF TIGHTS. NOW A DANCER WAS FREE..."
"TO LEAP UPWARDS..."
"FORWARDS..."
"SIDEWARDS..."

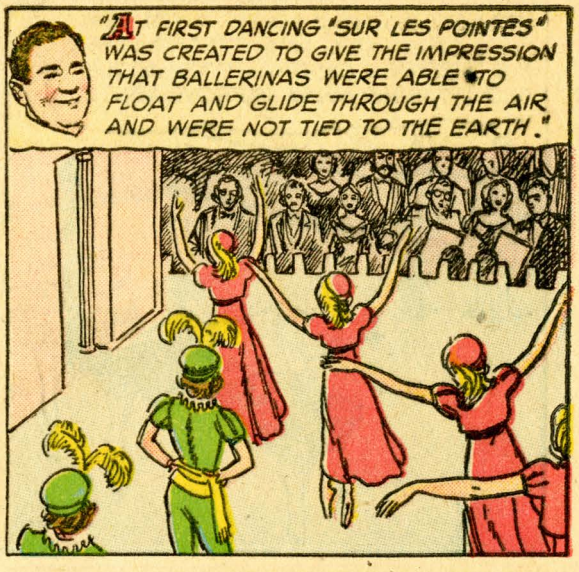
"SALVATORE VIGANO, AN ITALIAN CHOREOGRAPHER WAS THE ONE WHO FINALLY MADE NOVERRE'S DREAM OF DANCING TO EXPRESS A THEME A REALITY."
GENTLEMEN, WE HAVE MASTERED MORE THAN TECHNIQUE! WE HAVE AT LAST PUT A FEELING OF LIFE INTO OUR DANCE.

"NOW A GREAT NAME WAS SOON TO BE KNOWN TO THE BALLET WORLD. IT WAS MARIE TAGLIONI, THE ITALIAN DANCER. TAGLIONI'S FIRST APPEARANCE, BETWEEN 1822 AND 1827 MET WITH COOL RECEPTION. THEN, IN 1832, SHE CREATED THE TITLE ROLE IN A NEW BALLET."


"IT WAS CALLED LA SYLPHIDE -- AND IT BROUGHT TREMENDOUS SUCCESS TO TAGLIONI BESIDES MARKING A NEW ERA IN CHOREOGRAPHY."


"ANOTHER POINT OF INTEREST WAS TAGLIONI'S COSTUME, A STYLE THAT STILL EXISTS TODAY."

IT WAS JUST ABOUT THIS TIME, SANDRA, THAT MARIE TAGLIONI INTRODUCED "DANCING SUR LES POINTES" IN "LA SYLPHIDE."
THAT'S WHAT I'M LEARNING, NOW!

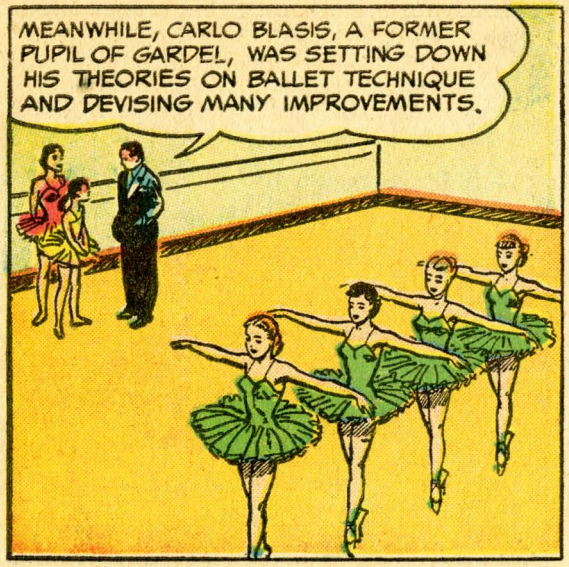

"AT FIRST DANCING "SUR LES POINTES" WAS CREATED TO GIVE THE IMPRESSION THAT BALLERINAS WERE ABLE TO FLOAT AND GLIDE THROUGH THE AIR AND WERE NOT TIED TO THE EARTH."

IS THAT THE KIND OF SLIPPERS BALLERINAS USED THEN? IT ISN'T AT ALL LIKE MINE.
NO IT ISN'T... AND THAT'S BECAUSE POINTE SHOES LIKE THIS OLD ONE DIDN'T HAVE ANY BLOCKING AT ALL.

SEE, THE ONLY SUPPORT THE BALLERINA HAD WAS THIS DARNING AT THE TOE.

DANCING ON POINTE HAS BECOME MORE AND MORE POPULAR THROUGH THE YEARS AND SO THE SLIPPERS HAVE HAD TO BE MADE STRONGER TO GIVE MORE SUPPORT.

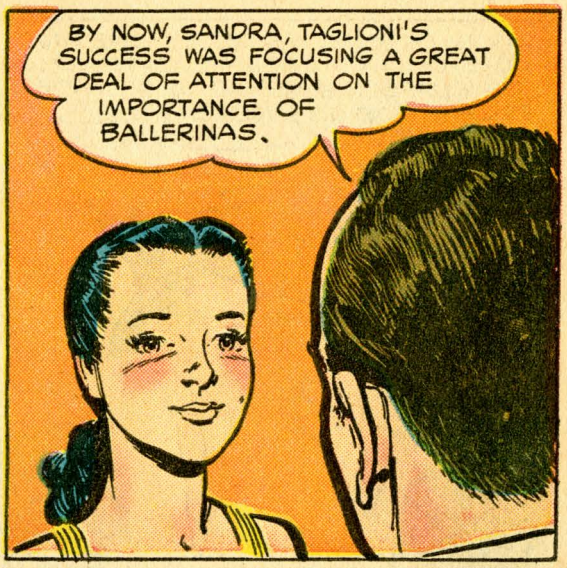
TODAY, BALLET SLIPPERS ARE BLOCKED AND STIFFENED SO THEY CAN REALLY HELP A DANCER'S POINTE WORK. BUT-- GETTING BACK TO MY STORY--


MEANWHILE, CARLO BLASIS, A FORMER PUPIL OF GARDEL, WAS SETTING DOWN HIS THEORIES ON BALLET TECHNIQUE AND DEVISING MANY IMPROVEMENTS.

"THEN, IN 1837...
WE HAVE DECIDED, CARLO, THAT YOU SHOULD BECOME THE DIRECTOR OF THE IMPERIAL ACADEMY OF DANCING AND PANTOMIME AT THE SCALA THEATRE IN MILAN.
IT WILL BE AN HONOR!

"BLASIS SET UP STRICT REQUIREMENTS FOR ANY PUPILS WHO WISHED TO ENTER THE ACADEMY..."
MY PUPILS ARE REQUIRED TO PRACTICE THREE HOURS OF DANCING AND ONE HOUR OF MIME, DAILY!
I DEMAND A CHILD BE PHYSICALLY FIT AND PREPARED TO STAY HERE FOR EIGHT YEARS.
YOU UNDERSTAND? NO SALARIES ARE PAID DURING THE FIRST 3 YEARS?
WE DO!

"AS A CHOREOGRAPHER, BLASIS COMPOSED MORE THAN 70 BALLETS AND MANY OF HIS PUPILS ATTAINED FAME.
IT'S A GOOD FEELING TO SEE THE RESULT OF YOUR WORK, EH, BLASIS?


BY NOW, SANDRA, TAGLIONI'S SUCCESS WAS FOCUSING A GREAT DEAL OF ATTENTION ON THE IMPORTANCE OF BALLERINAS.

"MANY OF THEM BECAME WORLD-FAMOUS..."

"FANNY ELSSLER"

"CARLOTTA GRISI"

"FANNY CERRITO"

"LUCILE GRAHN"

"GRADUALLY, THE MAN'S ROLE IN THE BALLET BECAME INFERIOR."

A FINE THING--ALL I AM IS A GLORIFIED WEIGHT LIFTER!

"IT GOT SO BAD THAT IN THE LATE 1870'S GIRLS WERE TAKING MEN'S PARTS!"

WHAT'S THE BALLET COMING TO? ALL WE'RE PERMITTED TO PLAY IS AGED MEN OR VILLAINS!

I'M LEAVING FOR ITALY SOON. I HEAR THINGS ARE MUCH BETTER THERE!

THE DISAPPEARANCE OF THE MALE DANCER WAS ONE OF THE BIG REASONS WHY FRANCE AND ENGLAND LOST INTEREST IN BALLET.

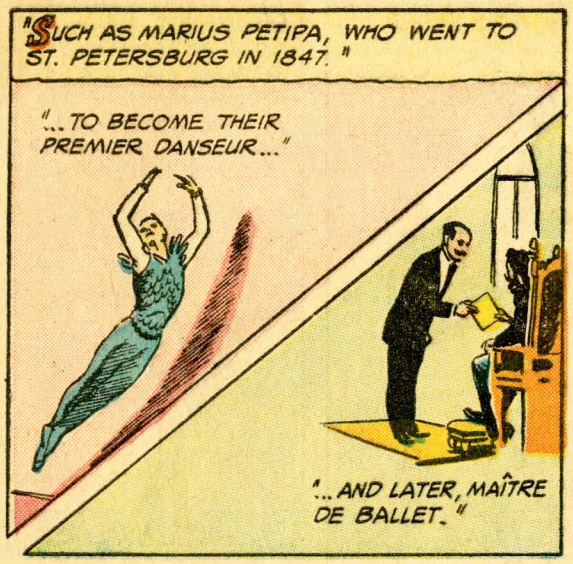
"DURING THIS PERIOD, ITALY WAS ONE OF THE MAIN CAPITALS OF BALLET AND THE ACADEMY OF DANCING TURNED OUT MANY FINE DANCERS. ALTHOUGH THE REVIVAL OF BALLET AS AN ART CAME FROM IMPERIAL RUSSIA, IT IS INTERESTING TO NOTE THAT THIS WAS ONLY BECAUSE OF THE ITALIAN AND FRENCH CHOREOGRAPHERS WHO WERE INVITED BY RUSSIAN ROYALTY TO COME TO THEIR COUNTRY."

"EVEN AS FAR BACK AS 1735, THE STATE SCHOOL OF BALLET FOUNDED BY EMPRESS ANNE, WAS DIRECTED BY MEN SUCH AS..."

"LANDÉ..."

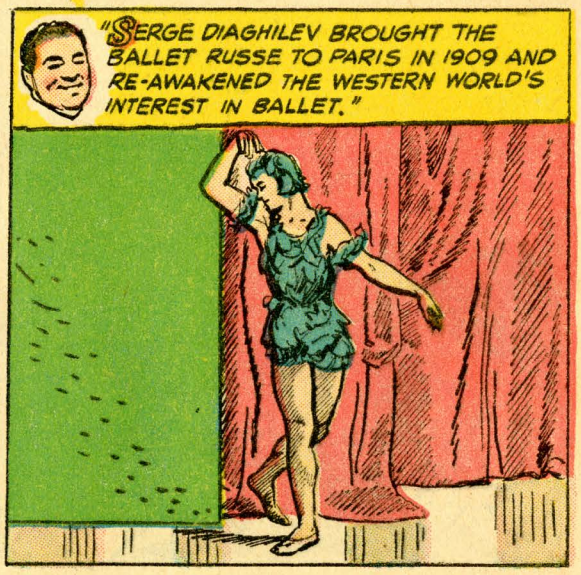
"C.L. DIDELOT..."

"... AND MANY MORE OF THE BEST FRENCH AND ITALIAN TRAINED CHOREOGRAPHERS."

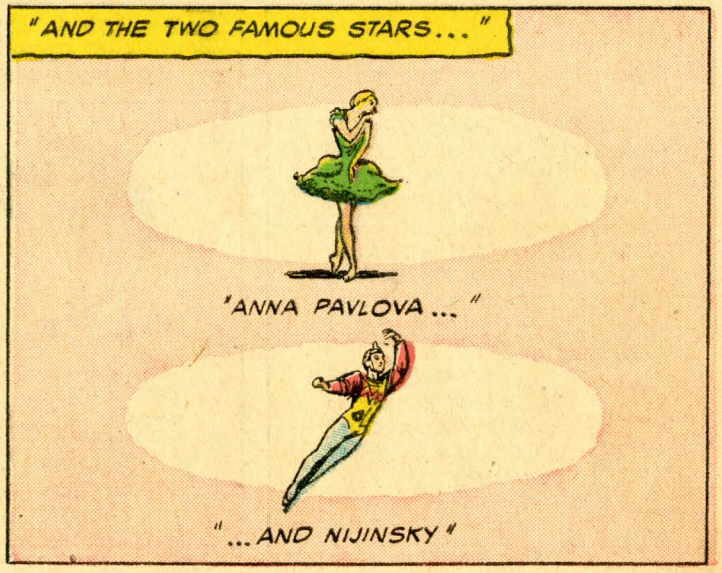

"SUCH AS MARIUS PETIPA, WHO WENT TO ST. PETERSBURG IN 1847."
"...TO BECOME THEIR PREMIER DANSEUR..."
"...AND LATER, MAÎTRE DE BALLET."

MANY FINE DANCERS WERE DEVELOPED UNDER THIS FRENCH AND ITALIAN INFLUENCE. SOMETHING, WAS LACKING, HOWEVER, AND THERE WAS A FEELING THAT PERHAPS SOME NEW DEVELOPMENT WAS NEEDED!

IT WAS IN RUSSIA THAT SERGE DIAGHILEV FOUNDED HIS BALLET RUSSE WITH MICHEL FOKINE AS CHOREOGRAPHER. FOKINE CONTINUED NOVERRE'S IDEAS OF MORE DRAMATIC BALLETS THAT FEATURED BETTER MUSIC AND HE WAS LARGELY RESPONSIBLE FOR THE RE-EMERGENCE OF MALE DANCERS LIKE NIJINSKY, MORDKIN, AND VOLININE.


"SERGE DIAGHILEV BROUGHT THE BALLET RUSSE TO PARIS IN 1909 AND RE-AWAKENED THE WESTERN WORLD'S INTEREST IN BALLET."

THE START OF AMERICA'S INTEREST IN BALLET CAME WITH THE APPEARANCE OF FAMOUS TOURING COMPANIES LIKE DIAGHILEV'S...

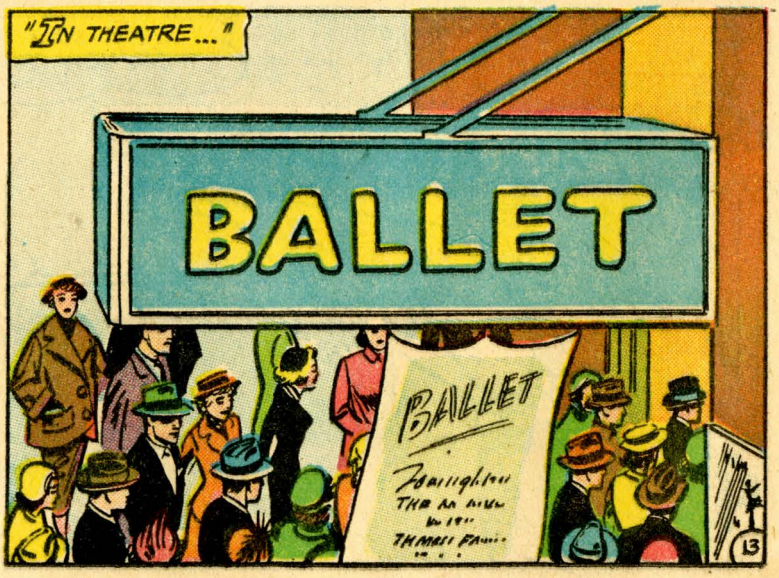

"AND THE TWO FAMOUS STARS..."
"ANNA PAVLOVA..."
"...AND NIJINSKY"

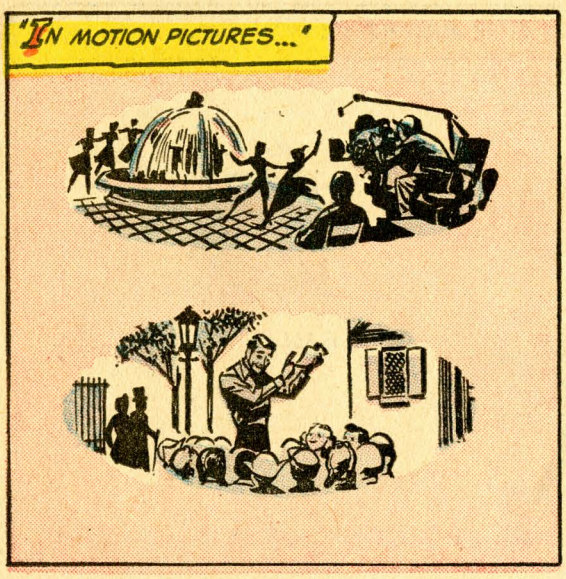
"SOON AMERICA WAS FORMING ITS OWN BALLET COMPANIES..."
"BALLET THEATRE..."
"THE BALLET CARAVAN..."
"THE PHILADELPHIA BALLET AND MANY OTHERS."

THE POPULARITY OF THE BALLET CONTINUED GROWING, WITH THE APPEARANCE OF COMPANIES FROM ALL OVER THE WORLD...

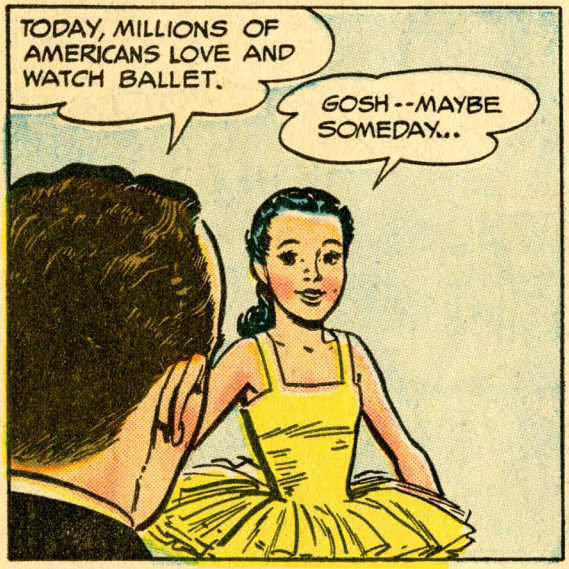
SUCH AS THE FAMOUS SADLER'S WELLS BALLET.

TODAY, BALLET HAS AN IMPORTANT PLACE IN EVERY FIELD OF ENTERTAINMENT.

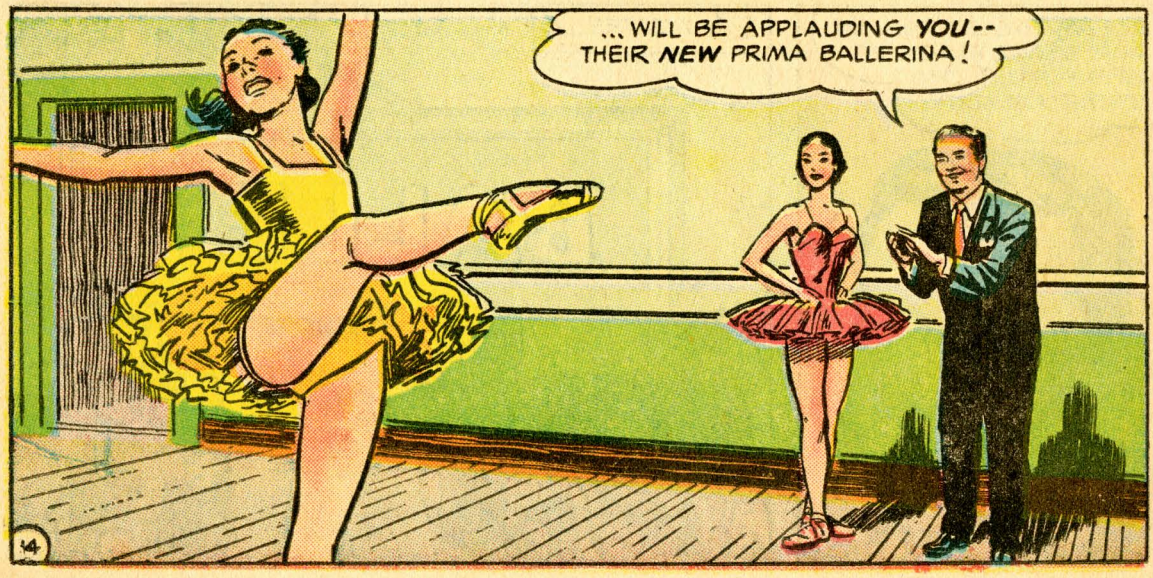

"IN THEATRE..."
BALLET
BALLET

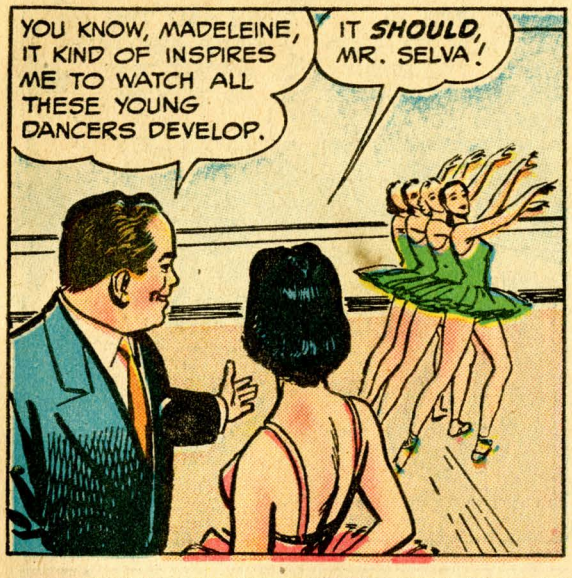

"IN MOTION PICTURES..."

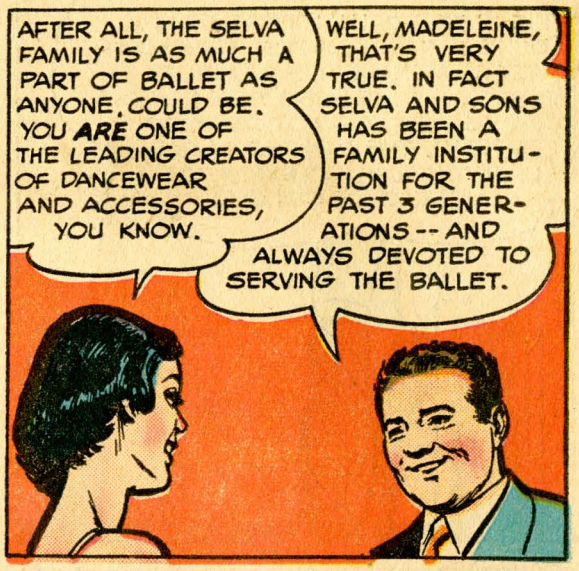
"ON TELEVISION..."
OH, MOTHER!... IF I COULD ONLY DANCE LIKE THAT!


TODAY, MILLIONS OF AMERICANS LOVE AND WATCH BALLET.
GOSH--MAYBE SOMEDAY...

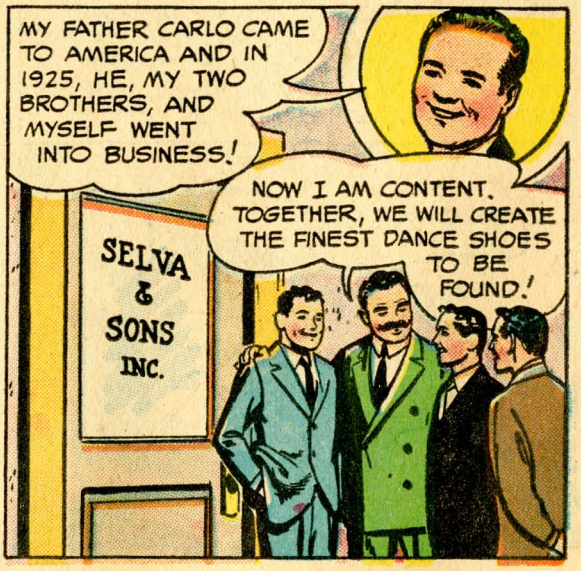
YES, SANDRA... SOMEDAY, IF YOU PRACTICE HARD, THE PEOPLE WHO ARE APPLAUDING TODAY'S BALLET STARS...


...WILL BE APPLAUDING YOU-- THEIR NEW PRIMA BALLERINA!


YOU KNOW, MADELEINE, IT KIND OF INSPIRES ME TO WATCH ALL THESE YOUNG DANCERS DEVELOP.
IT SHOULD, MR. SELVA!


AFTER ALL, THE SELVA FAMILY IS AS MUCH A PART OF BALLET AS ANYONE COULD BE. YOU ARE ONE OF THE LEADING CREATORS OF DANCEWEAR AND ACCESSORIES, YOU KNOW.
WELL, MADELEINE, THAT'S VERY TRUE. IN FACT SELVA AND SONS HAS BEEN A FAMILY INSTITUTION FOR THE PAST 3 GENERATIONS -- AND ALWAYS DEVOTED TO SERVING THE BALLET.

"IT WAS SOME EIGHTY YEARS AGO, IN ITALY, THAT GRANDFATHER SABATINO SELVA LEARNED THE CRAFT OF MAKING FINE SHOES. CARLO, OUR FATHER, LATER JOINED HIM."
CARLO, MY SON, YOU HAVE BEEN LEARNING WELL-- AND I AM PROUD!
MY ONLY WISH, FATHER, IS TO BE AS FINE A CRAFTSMAN AS YOU AND TO CREATE THE BEST SHOES A PERSON COULD WANT.


MY FATHER CARLO CAME TO AMERICA AND IN 1925, HE, MY TWO BROTHERS, AND MYSELF WENT INTO BUSINESS!
NOW I AM CONTENT. TOGETHER, WE WILL CREATE THE FINEST DANCE SHOES TO BE FOUND!
SELVA & SONS INC.

OF COURSE, MADELEINE, TODAY THE SELVA FAMILY HAS MANY, MANY SKILLED EMPLOYEES, EACH TRAINED IN THE TRADITION OF FINE CRAFTSMANSHIP.
...AND YOU STILL MAKE BALLET SHOES BY HAND?

THAT'S THE ONLY WAY WE MAKE THEM -- AND THAT INCLUDES THE PLEATED TOES THAT ALL SELVA SHOES HAVE. YOU KNOW FROM EXPERIENCE, MADELEINE, THAT THIS IS AS IMPORTANT TO THE DANCER AS TOES THEMSELVES.
I CERTAINLY DO! JUST AS MY TOES GIVE ME BALANCE AND "FEEL", PLEATS FLEX AND RESPOND TO EVERY MOVEMENT OF THE TOES.

Selva

Balanced-Design

DANCE FOOTWEAR & ACCESSORIES

SELVA and SONS 1607 BROADWAY NEW YORK 19, N.Y.